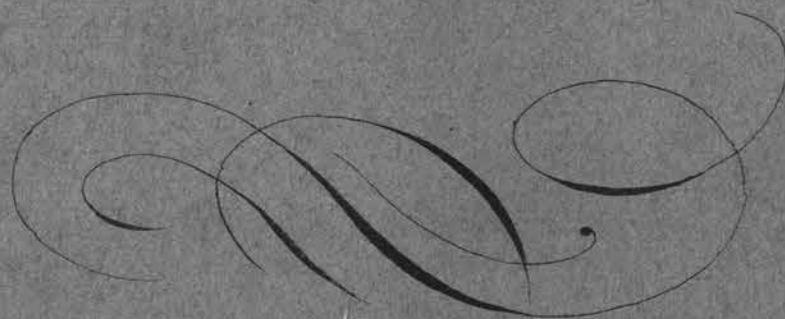


Stesse

VON

L. v. B E E T H O V E N.



M E S S A

*a quattro Voci coll' accompagnamento dell' Orchestra*

*composta da*

*Luigi van Beethoven.*

---

D R E Y H Y M N E N

für vier Singstimmen mit Begleitung des Orchesters,

*in Musik gesetzt und*

*S<sup>r</sup> Durchlaucht dem Herrn Fürsten von Kinsky*

*zugeeignet*

*von*

Ludw. v. Beethoven.

---

*86<sup>e</sup> Werk.*

P A R T I T U R

*Pr. 4 Rthlr.*

*Bey Breitkopf & Härtel.*

*in Leipzig.*



# ERSTER HYMNUS.

3

Andante con moto assai vivace  
quasi Allegretto ma non troppo

Violino I.<sup>mo</sup>

Violino II.<sup>do</sup>

Viola

Oboi

Klarinetten in C.

Fagotti

Corn in C.

Soprano

Alto

Tenore

Basso

Organo e  
Bassi

*pp* *cres* *f* *p* *cres* *sf* *p*

*pp* *cres* *f* *p* *cres* *sf* *p*

*pp* *cres* *f* *p* *cres* *sf* *p*

*cres* *f* *cres* *sf* *p*

*cres* *f* *cres* *sf* *p*

*f* *sf*

**Tutti** *p* *cres* *f* **Solo**

Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son! Ky-ri-e, ky-ri-  
Dich, den ewigen Wel-ten.

**Tutti** *p* *cres* *f*

Tief im Staub an-be-ten wir, an-be-ten wir elei-son, e-lei-son!  
anbeten wir, an-be-ten wir

**Tutti** *p* *cres* *f*

Ky-ri-e. e-lei-son, e-lei-son!  
Tief im Staub.

**Tutti** *p* *cres* *f*

Ky-ri-e e-lei-son, e-lei-son, e-lei-son, e-lei-son!  
Tief im Staub an-be-ten, an-be-ten wir, an-be-ten wir, an-be-ten wir

*pp*<sup>3</sup> *4* *5* *10* *4* *5* *9* *8* *6* *5* *6* *6* *cres* *f* *Organo* *4* *5* *8* *sf* *p* *7* *6* *senza Organo*

1667

**Celli**



e . ky - ri - e e - lei - - - son!  
 herrscher, dich, den Allgewal - - ti - gen!

ky - ri - e e - lei - son,  
 dich, den All - ge - wal - ti - gen,

ky - ri - e e - lei - - son  
 tief im Staub an - be - ten wir

Ky - ri - e e - lei - son. ky - ri - e e - lei - son, ky - ri - e e - lei - son, e - lei - son  
 Dich, den ew' - gen Herrscher, dich an - be - - - ten wir, tief im Staub an - be - - - ten, anbeten wir

Ky - ri - e. ky - ri - e e - lei - - son, ky - ri - e e - lei - son, e - lei - son  
 Dich, den ew' - gen, dich an - be - - - ten wir, tief im Staub an - beten wir, anbeten wir

Ky - ri - e, ky - ri - e, f ky - ri - e e - lei - son, ky - ri - e e - lei - son  
 Dich, den ew' - gen Wel - ten - herrscher, dich, den All - ge - wal - ti - gen, tief im Staub an - be - ten wir

1667 3 4 5 6 6 p# senza Org.



*sf* *p* *cres* *f* *p* *cres* *f* *sf* *sf sf*

Oboi *sf* *p* *cres* *f* *p* *cres* *f* *sf* *sf sf*

Fag. *sf* *p* *cres* *f* *p* *cres* *f* *sf* *sf sf*

Corni *sf* *p* *cres* *f* *p* *cres* *f* *sf* *sf sf*

Solo *f* Tutti *f* Tutti *f*

Chri - ste e - lei - son! Chri - - ste e - lei - son! E - lei - son Christe Chri -

Solo Tutti Solo Tutti

Chri - ste e - lei - son! Chri - - ste e - lei - son! e - lei - son! Ach un - er - messen, un -

un - end - li - cher! un - end - li - cher!

Solo Tutti

Wer kann dich nen - nen? und wer dich fas - sen? e - lei - son! E - lei - son Christe Chri -

un - end - li - cher! un - end - li - cher!

Tutti

und wer dich fas - sen? Ach un - er - messen, un -

Violonc.

*sf* *p* *f* *tasto* *p* *senza Org.* *f* *6* *8* *6* *7* *7*



sf sf dim pp *cres poco a poco* - - - - - f sf sf sf sf dim pp  
 sf sf dim pp *cres poco a poco* - - - - - f sf sf sf sf dim pp  
 sf sf dim pp *cres poco a poco* - - - - - f sf sf sf sf dim pp dolce  
 sf pp *cres poco a poco* - - - - - f pp dolce  
 sf pp *cres poco a poco* - - - - - f  
 sf f  
 3 *p* - ste e-lei-son, e-lei-son Chri-ste Chri-ste e-lei-son!  
 wir stammeln nur mit Kin-des  
 3 *p* nennbar ist dei-ne Macht! Chri-ste wir stammeln mit Kindes-lal-len den Namen, den Na-men Gott!  
*f* ste *p* e-lei-son, e-lei-son, Chri-ste eleison, Christe, Chri-ste e-lei-son!  
 wir stammeln nur, wir stammeln  
 3 *p* nennbar ist dei-ne Macht! e-lei-son mit Kindes-lal-len den Namen, den Na-men Gott!  
 wir stammeln  
 dim pp *cres poco a poco* - - - - - f dim pp pizz  
 4 sf 7 P senza Org. *cres poco a poco* f 6 6 f 7 6 b7 P senza # pizz  
 1667 Org. 5



[illegible]



Musical score for a choral and instrumental piece. The score includes staves for Soprano, Alto, Tenor, Bass, and various instruments (Violins, Violas, Cellos, Basses, Organ, and Arco). The lyrics are in German and Latin, with dynamic markings like 'cres', 'f', 'p', 'sf', 'dolce', and 'Solo'.

Lyrics (German):  
 son, e-lei-son, e-lei-son, e-lei-son.  
 an-be-ten wir, an-be-ten wir, e-lei-son.  
 Ky-ri-e, ky-ri-e, ky-ri-e e-lei-son e-  
 Dich, den ew'gen Wel-ten-heerscher, wir an-be-ten dich, den Allge-

Lyrics (Latin):  
 wir, e-lei-son, e-lei-son, an-be-ten wir.  
 Staub, an-be-ten, an-be-ten, e-lei-son.  
 Ky-ri-e, An-be-ten wir, Ky-ri-e, e-lei-son.  
 Staub an-be-ten wir, an-be-ten wir, an-be-ten wir.

Instrumental markings:  
 Solo  
 Celli  
 Bassi pizz  
 arco  
 senza Organo

Dynamic markings:  
 cres, f, p, sf, dolce

Time signatures:  
 3/4, 6/4, 5/3



*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*Tutti* *cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

le - i - son, ky - ri - e, ky - ri - e e - lei - - - son, ky - ri - e e - lei -  
wal - ti - gen, an - be - ten, an - be - ten wir, an - be - - - ten wir, ky - ri - e e - lei - son, ky - ri - e e - lei -

*Tutti* *cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

ky - ri - e, ky - ri - e e - lei - - - son, dich, - - - den ew' - gen Herr - scher, dich, den All - ge - walti -  
an - be - ten, an - be - ten wir, an - be - - - ten wir, ky - ri - e e - lei - son, ky - ri - e e - lei -

*Tutti* *cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

e lei son, ky ri e, ky ri e e leison, e lei son, ky - ri - e e - lei - son, ky - ri - e e - lei -  
anbeten wir, an be ten, an - be - ten wir, an - be - ten, an - be - - - ten wir, ky - ri - e e - lei - son, ky - ri - e e - lei -

*Tutti* *cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

son, ky - ri - e, ky - ri - e e - lei - - - son, dich, - - - den ew' - gen Herr - scher, dich, den All - ge - walti -  
wir, an - be - ten, an - be - ten wir, an - be - - - ten wir, ky - ri - e e - lei - son, ky - ri - e e - lei -

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*cres* *ff* *sf* *sf* *pp* *ff* *p* *ff* *p*

*PP* senza Org. 1667 *ff* *p* *ff* *p*

tasto solo



Musical score for a choral and instrumental piece, page 10. The score includes staves for voices and instruments with various musical notations and lyrics.

The score is written for a choir and instruments. The lyrics are in German and Latin. The music is in 3/4 time. The key signature has one flat (B-flat).

The lyrics are:

son, ky - ri - e e - lei - son, e lei - son.  
 gen, tief im Staub an - be - ten, an - be - ten wir.  
 son, ky - ri - e e - lei - son, e lei - son.  
 gen, tief im Staub an - be - ten, an - be - ten wir.

The score includes various musical notations such as *ff*, *p*, *f*, *pp*, *pizz*, *arco*, and *senza Organo*.



**Allegro**

Violino I.<sup>mo</sup>

Violino II.<sup>do</sup>

Viola

Flauti

Oboi

Clarinetti in C.

Fagotti

Corni in C.

Clarinetti in C.

Timpani in C

Tutti

Soprano

Glo - ri - a , glo - ri - a , glo - ri - a in ex - cel - sis De - o ! glo - ri - a ,

Alto

Preis sey dir, Lieb' und Dank ström' aus der Herzen Glut zu dir auf! Preis und Dank,

Tenore

Glo - ri - a . glo - ri - a , glo - ri - a ,

Basso

Preis sey dir, Lieb' und Dank, Glo - ri - a .

Organo e Bassi

ff Allegro ff

Soprano

Bassi con Organo



glo-ri-a, glo-ri-a in ex-cel - sis De - o ! *p* et in ter-ra pax, pax ho-mi-nibus, bo-nae vo-lun-  
 ström aus der Herzen Glut zu dir auf, zu dir auf ! *p* In stiller Ehrfurcht schau'n wir dei-ne Wunder an; denn von dir und  
 glo-ri-a, glo-ri-a in ex-cel - sis De - o ! *p* et in ter-ra pax, pax ho-mi-nibus, bo-nae vo-lun-  
 ström aus der Herzen Glut zu dir auf, zu dir auf ! *p* In stiller Ehrfurcht schau'n wir dei-ne Wunder an; denn von dir und  
*tasto solo*  
*p* Celli *pizz* *arco*



ta - tis, bonae vo - lun - ta - tis, lau - da - mus  
 leben, ath - men, ath - men wir, bonae volun - ta - tis, und al - les  
 durchdich sind, bonae vo - lun - ta - tis, leben, athmen, sind wir, und al - les  
 ta - tis, bonae vo - lun - ta - tis, P bonae volun - ta - tis, lau - da - mus  
 leben, ath - men, ath - men wir, P leben, athmen, sind wir, und al - les  
 durchdich sind, bonae volun - ta - tis, P leben, athmen, sind wir, und al - les

Violonc.  
 Bassi tasto

5 = 8 = #  
 # 6 = = = #

1667







du bist du al-les, al-les mus te, Seyns, glo-ri-fi-ca-mus te!

ri-fi-ca grund und Quell bist du, bist du al-les, al-les mus te, Seyns, Preis, Preis und Dank sey dir!

ri-fi-ca grund und Quell bist du, bist du al-les, al-les mus te, Seyns, glo-ri-fi-ca-mus te!

ri-fi-ca grund und Quell bist du, bist du al-les, al-les mus te, Seyns, Preis, Preis und Dank sey dir!

tasto solo

1667



*sf* *p*

*p*

*Solo*

Grati-as a-gimus ti-bi propter magnam gloriam tu-  
Strahlt nicht in Blumender Erde wie im Glanz der Sonne dein Wieder-

*Celli*

*p senza Organo*

3 - 5b 2 6 7 6

1667



First system of musical notation, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like *p* (piano) and *f* (forte).

*Tutti*  
*p* Gratias a - gi-mus ti - bi, propter magnam glo-riam tu-am.  
*Tutti*

*p* Ja in den Blumen der Er-de, wie im Glanz der Sonnen er-scheinst du.  
*Tutti* *Solo*  
 am. gratias a - - - gi-mus ti - bi, propter magnam glo-riam tu-am Do-mi - ne, De-us, rex coe-le-stis, De-us pa-ter om-ni-po-  
 scheint *Tutti* Du nahst dem Geist im stil-len Denken, du nahst dem Würmchen im Frühlings-

Ja in den Blu - - - men der Er-de, wie im Glanz der Sonnen er-scheinst du.  
 Organo piano *b7* senza Organo



[illegible]



The image shows a page from a musical score, likely for a church service. It features a large organ part and a vocal choir. The organ part is written on multiple staves, with various dynamics like *p*, *f*, *sf*, and crescendo markings. The vocal part includes Latin lyrics such as "Agnus Dei", "Domine Deus", and "Erhö rung". The score is written in a traditional musical notation style, with staves and notes clearly visible.



Andante mosso

*sf* *p* *p* *p*

Clarineti in B.

De-i fi-li-us pa - - - tris.

hö-rung, winkst ihm Erhö - - - rung zu!

Qui tol - lis pec

Oft wenn in der

*sf* *p* *p* *p*

Cello *p*

*senza Organo*



ca - ta mundi, qui tol - lis pec - ca - ta mundi, mi - se - re - re, mi - se - re - re nobis, mi - se - re - re no - bis,  
 Nacht der Schmerzen, al - ler Trost mir fer - ne stand, ach so fer - ne! kam mir Trost vordem Licht der Sterne, kam mir Trost von dei - ner Hand, Solo  
 mi - se - re - re, mi - se - re - re nobis, qui oft  
 ach so fer - ne! vordem Licht der Sterne, oft wenn in der Nacht der



*Solo*

qui tol - lis pec - ca - ta mundi. susci - pe.  
al - ler Hoffnung Licht ver - schwand, kam mir Licht.

*cres* sus - ci - pe depre - ca - ti - o  
*f*

*cres* sus - ci - pe. kam mir Trost, kam mir Trost, süßer Trost vom Licht  
*f*

tol - lis pec - ca - ta mundi,  
wenn in der Nacht der Schmerzen,

*cres* sus - ci - pe depre - ca - ti - o  
*f*

mundi, qui tol - lis pec - ca - ta mundi, susci - pe,  
Schmerzen, al - ler Er - den Trost ver - schwand, kam mir Trost,

*cres* kam mir Trost, süßer Trost vom Licht  
*f*



The image shows a page from a musical score, likely for a church service. It features a large organ part at the top and a choir part below. The organ part includes a 'Solo' section with the instruction 'dolce' and a 'Tutti' section. The choir part includes a 'Tutti' section with the instruction 'Tutti'. The lyrics are in German and include the words 'nem no - stram, susci - pe, kam mir Trost, süßer Trost von deiner Hand, vom Licht der Ster - ne, du Star - ker, du'. The score is written for a large organ and a choir, with various musical notations including notes, rests, and dynamic markings like 'f' and 'fp'. The organ part is in the upper staves, and the choir part is in the lower staves. The organ part includes a 'Solo' section with the instruction 'dolce' and a 'Tutti' section. The choir part includes a 'Tutti' section with the instruction 'Tutti'. The lyrics are in German and include the words 'nem no - stram, susci - pe, kam mir Trost, süßer Trost von deiner Hand, vom Licht der Ster - ne, du Star - ker, du'. The score is written for a large organ and a choir, with various musical notations including notes, rests, and dynamic markings like 'f' and 'fp'.



se - des ad dex - - - teram pa-tris, mi-se-re-re, mise-re-re, mise-re-re no - - - bis!  
 Mächt'ger, du Schöp - - fer des Weltalls! auch dem Staube, auch dem Staube, auch dem Stau - - be bist du nah!  
 se - des ad dex - - te-ram pa-tris, mi-se-re-re, mise-re-re, mise-re-re no - - - bis!  
 Mächt'ger, du Schöp - - fer des Weltalls! auch dem Staube, auch dem Staube, auch dem Stau - - be bist du nah!

P senza Organo



[illegible]







Quoni-am tu so-lus, tu solus sanctus, tu so-lus do-mi-nus, tu so-lus al-tis-si-mus Je-su Chri-ste Je-su Chri-

eint von allen Zungen, von allen Zungen, im ewigen Jubel - klang, sey Ruhm und Dank, — und Preis und Dank, Welt - schöp - fer dir ge - sun -

Quoni-am tu so-lus, tu solus sanctus, tu so-lus do-mi-nus; tu so-lus al-tis-si-mus, al-tis-si-mus Je-su Chri-ste Je-su Chri-

eint von allen Zungen, von allen Zungen, im ewigen Jubel - klang, sey Ruhm und Preis und Dank, sey — und Preis und Dank, Welt - schöp - fer dir ge - sun -

Organo

8 5 10 8 6 6 6 6 6 5



ste!

gen!

ste!

gen! Cum sancto spi-ri-tu, in glo-riam Dei patris! A Und al-ler Mund be-kenn'es laut: Gott ist die Liebe! A

coll Basso

tasto *sf*

1667

Cum sancto spi-ri-tu in glo-riam Dei patris a Und al-ler Mund be-kenn'es laut: Gott ist die Liebe a

men, cum san-cto spi-ri-tu in glo-riam men, und al-ler Mund be-kenn'es laut, aller

5 8 10 5 4 5 6 3 2 4 5 6  
3 6 3 3



*sf*

unis

Cum sancto spi - ri - tu in glo - ria Dei pa - tris amen.  
Und aller Mund be - kennes laut Gott ist die Liebe amen.

De - i pa - tris a - - - - - men.  
ist die Lie - be a - - - - - men.

men, cum sancto spi - ri - tu in glo - ria Dei pa - tris amen.  
men, und aller Mund be - kennes laut Gott ist die Liebe amen.

De - i pa - tris a - men.  
Mund bekenn'es a - men.

Quo - - ni - am tu solus, tu so - lus san -  
Ja, ver - eint von al - len, von al - len Zun -

c. B.

Violoncelli

8 10 3 5 8 9 10 4 5 6 10 10 10 5 6

1667

tasto



do - - - - - mi - nus  
Zun - - - - - gen sey Preis

tu - solus al - tis si - mus  
sey Preis dir ge - sun - - - - - gen

Je - su, Je - su Chri - ste  
von al - len, al - len Zun - - - - - gen

ctus,  
gen,

Quo - ni - am, quo - ni - am tu  
Ja ver - eint, ver - eint von al - len

Quo - ni - am, quo - ni - am tu  
Ja ver - eint, ver - eint von al - len

Quo - ni - am tu so - lus  
Ja ver - eint sey Preis dir und Dank ge -

Fl. I<sup>o</sup> e. Vno I<sup>o</sup>

unis

7 - 8 5 6 8 6



am eint tu sey so Preis - lus, tu sey so Preis - lus al - tis - si - mus Je - su Chri - ste!  
 eint sey Preis - lus, tu sey Preis - lus al - tis - si - mus ew - gen Ju - bel - klang!

so - lus, tu so - lus san - ctus so - lus domi - nus tu so - lus al - tis - si - mus Je - su Chri - ste!  
 Zun - gen, sey Ruhm und Preis - dir ge - sun - gen, dir ge - sun - gen, Preis dir ge - sun - gen im ew - gen Ju - bel - klang!

so - lus tu so - lus san - ctus tu so - lus domi - nus tu so - lus al - tis - si - mus Je - su Chri - ste! Cum sancto spi - ri - tu in glori - a  
 Zun - gen, sey Ruhm und Preis - dir ge - sun - gen, dir ge - sun - gen, Preis dir ge - sun - gen im ew - gen Ju - bel - klang! Und al - ler Mund be - kenn' es laut: Gott

sanctus, tu so - lus do - mi - nus tu so - lus, tu so - lus al - tis - si - mus Je - su Chri - ste! Cum sancto spi - ri - tu in  
 sun - gen, dir Preis und Ruhm und Dank ge - sun - gen, sey Preis - dir ge - sun - gen im ew - gen Ju - bel - klang! Und al - ler Mund be - kenn' es

8 6 6 6 3 - 6 7 6 - 6 5 - 6 #7  
 3 4 3 6 6 5 6 #7  
 1667 Violoncelli 5 3 2 1 3 4



unis.

unis.

unis.

unis.

*sf sf*

Cum sancto spi - ri - tu in glo - ria Dei patris a - - - - -  
 Und al - ler Mund be - kennes laut: Gott ist die Liebe a - - - - -

Cum sancto spi - ri - tu in glo - ria Dei patris a - - - - - men, amen a - - - - -  
 Und al - ler Mund be - kennes laut: Gott ist die Liebe a - - - - - men, amen a - - - - -

De - i patris a - - - - - men,  
 ist die Liebe a - - - - - men,

glo - ria Dei patris a - men, a - - - - - men, a - men  
 laut: Gott ist die Liebe a - men, a - - - - - men, a - men

cum - sancto spi - ri - tu in gloria  
 und al - ler Mund bekennes laut: Gott

6 6 8 6 4 5 2 6 10 5 4 5 8 10 2 4 5 6 8 2 4 3 3 5 1667

Bassi 9 4 8 7 6 5 6 3 2 3 4 10 8 5 3 3























ff arco

p cres

ff arco

p cres

ff 8a

p cres

ff

p cres

ff

p cres

ff

p cres

ff

p cres

ff

f

a - - - men, a - - - men, a - - - men, a - - - men.

a - - - men, a - - - men, a - - - men, a - - - men.

a - - - men, a - - - men, a - - - men, a - - - men.

a - - - men, a - - - men, a - - - men, a - - - men.

a - - - men, a - - - men, a - - - men, a - - - men.

a - - - men, a - - - men, a - - - men, a - - - men.

ff 8 Organo

3

f 2

3 7 8 5 3

Ende des ersten Hymnus



# ZWEYTER HYMNUS.

59

Allegro con brio

Violino I.<sup>mo</sup>

Violino II.<sup>do</sup>

Viola

Flauti

Oboi

Clarineti in C.

Fagotti

Corni in C.

Clarini in C.

Timpani

Soprano

Alto

Tenore

Basso

Violoncelli

Organo e  
Bassi

The musical score is for a hymn titled 'ZWEYTER HYMNUS'. It is in 3/4 time and marked 'Allegro con brio'. The score includes parts for Violino I, Violino II, Viola, Flauti, Oboi, Clarineti in C, Fagotti, Corni in C, Clarini in C, Timpani, Soprano, Alto, Tenore, Basso, Violoncelli, and Organo e Bassi. The vocal parts (Soprano, Alto, Tenore, Basso) sing the lyrics in Italian and German. The instrumental parts include woodwinds, brass, and strings. The organ part is marked 'senza Organo' and 'Organo'.

**Lyrics:**

**Italian:**  
 Tutti  
 Cre - do, cre - do cre - do in u - num De - um  
 Ah - nend, ah - nend schwingt der Glaube sich auf den Flü - geln

**German:**  
 Tutti  
 Cre - do, cre - do cre - do in u - num De - um  
 Ah - nend, ah - nend schwingt der Glaube sich auf den Flü - geln

**Performance markings:**  
 Crescendo (cres), Fortissimo (ff), Piano (p), Senza Organo, Organo, Pleno Organo.



pa - trem om - ni - po - ten - tem fa - cto - rem coe - li et ter - rae coe - li et ter - rae vi - si - bilium, visi -  
 zu dem, der un - er - forschlich, un - er - forschlich, nur im Vollgenuss unaus-

hei - li - ger Gott Ge - dan - ken factorem coe - li et ter - rae coe - li et ter - rae vi - si - bilium, visi -  
 zu dem, der un - er - forschlich, un - er - forschlich, nur im Vollgenuss unaus-

pa - trem om - ni - po - ten - tem factorem coe - li et ter - rae vi - si - bilium, visi -  
 zu dem, der un - er - forschlich, nur im Vollgenuss unaus-

hei - li - ger Gott Ge - dan - ken fa - cto - rem coe - li et ter - rae vi - si - bi - li - um, visi -  
 zu dem, der un - er - forschlich, nur im Voll - ge - nuss unaus-

c. B.

5 6 5 5 4 5 6 7 sf sf 4

1667



pizz  
 arco cres  
 f arco  
 ff  
 f  
 ff  
 p cresc  
 p cresc  
 f  
 f  
 tr

bi - lium omnium *p* et in - visi - bi - li - um *f* et in u - num do - minum Je - sum Chri - stum  
 denk - ba - rer Seeligkeit *p* dem Her - zen fühl - bar ist *f* den das Geister Au - ge der Erst - ge - schaff' - nen  
 bi - lium omnium *p* et in - visi - bi - li - um *f* et in u - num do - minum Je - sum Chri - stum  
 denk - ba - rer Seeligkeit *p* dem Her - zen fühl - bar ist *f* den das Geister Au - ge der Erst - ge - schaff' - nen

pizz  
 arco <sup>3</sup> cresc  
 f  
 ff b7



fi - lium De - i, fi - li - um De - i u - ni - ge - ni - tum et ex pa - tre na - tum

nur von fer - ne in dem Ur - glanz seines Lichts er - blickt; denn die ew' - gen Räume

fi - lium De - i, fi - li - um De - i u - ni - ge - ni - tum et ex pa - tre na - tum an - te der Un -

nur von fer - ne in dem Ur - glanz seines Lichts er - blickt; denn die ew' - gen Räume

8 6 5 3



The image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written in Latin and includes dynamic markings. The top section features a complex arrangement of staves, with vocal parts and instrumental accompaniment. The lyrics are: "an-te o-mni-a se-cu-la. misst der Sterb-li-chen Au-ge nicht!" and "Deum de Deo, mir in die Seele,". The bottom section features a simpler arrangement of staves, with vocal parts and instrumental accompaniment. The lyrics are: "an-te o-mni-a se-cu-la. misst der Sterb-li-chen Au-ge nicht!" and "Lumende lumine. Deiner Er-barmungen,". The score includes dynamic markings such as "p" (piano) and "fp" (fortissimo). The bottom section also includes the instruction "Violonc. Bassi".



*ff*

*ff*

*ff*

*ff*

8a

Deum verum de De-o ve-ro ge-nitum, ge-nitum non factum consubstanti-a-lem pa-tri  
dann verklärest du im Glan-ze

o dann dämmert ein Stral von deiner Herrlichkeit, leuchtend mir her-nieder! consubstanti-a-lem pa-tri  
dann verklärest du im Glan-ze

Deum verum de De-o ve-ro ge-nitum, ge-nitum non factum consub-stanti-a-lem pa-tri  
dann ver-klärest du im Glan-ze

o dann dämmert ein Stral von deiner Herrlichkeit, leuchtend mir her-nieder! consubstanti-a-lem pa-tri  
dann verklärest du im Glan-ze

*ff*

7b

Soprano

Bassi



The musical score is arranged in two systems. The top system contains staves for various instruments, including woodwinds, brass, and strings. The bottom system contains staves for vocal parts, with Latin lyrics written below the notes. The lyrics are: "per quem omnia, per quem omnia, per quem omnia facta sunt, der All-gegenwart, der All-gegenwart, meinem Au-ge-nä-her dich!". The score includes various musical notations such as notes, rests, and dynamic markings. The page number 45 is in the top right corner. At the bottom, there are some numbers and symbols: 2, 6, #7, 1667, 4/2, and #7.







[illegible]



Adagio

*p* *dim* *f* *pizz*

in B.

Adagio

Solo

de-scendit, de-scen - dit de coe - lis. Et in-car-natus est de spi-ri-tu  
 dass schwindender Er - de dunk-le Schatten! mein Geist vonden

Solo

scendit, de-scen - dit de coe - lis. Und schon ent-fesselt sich,

Solo

schwinden, der Er - de dunk-le Schatten! Et in-car-natus est, et in-car-na-tus est,

Solo

Und schon ent-fesselt sich, und schon ent-fesselt sich,

*p* *5b* *tasto* *dim* *f* *pizz* Organo tacet



The image shows a page from a musical score, likely for a church service. The score is written in German and Latin. The top section features instrumental parts for strings and woodwinds. The bottom section features vocal parts with lyrics in German and Latin. The organ part is at the bottom right.

**Instrumental Parts (Top):**

- Violins I and II: *arco* (arco), *f* (forte), *ten* (tension), *p* (piano), *f* (forte).
- Violas: *arco* (arco), *f* (forte), *ten* (tension), *p* (piano), *f* (forte).
- Cellos: *arco* (arco), *f* (forte), *ten* (tension), *p* (piano), *f* (forte).
- Double Basses: *f* (forte), *p* (piano), *f* (forte).

**Vocal Parts (Bottom):**

- Soprano: *san-cto* Ban-den, *ex* sei-nes Er-den-stau-bes,
- Alto: *de spi-ri-tu san-cto* mein Geist vonden Ban-den, *ex Mari-a* virgine, sei-nes Er-den-stau-bes,
- Tenore: *de spi-ri-tu san-cto* mein Geist vonden Ban-den, *ex Mari-a* virgine, sei-nes Er-den-stau-bes,
- Basso: *de spi-ri-tu san-cto* mein Geist vonden Ban-den, *ex Mari-a* virgine, sei-nes Er-den-stau-bes,

**Organ Part (Bottom Right):**

- Organo*
- f* (forte), *p* (piano), *f* (forte).

**Lyrics (Bottom):**

*de spi-ri-tu san-cto ex Mari-a virgine, et ho-mo, et ho-mo factus est, et ho-mo factus est,*  
*mein Geist vonden Banden seines Er-den-stau-bes, der tau-schend, der ihn umfassen hält, der ihn umfassen hält,*  
*Tutti*  
*cru-ci-fi-xus und Verlan-gen*



*Tutti*

cru - ci - fi - xus e - ti - am pro no - bis sub Pontio Pi - la - to  
auf zu ihm, den kein Gedank er - schöpft, zu ihm, den Uner - schaffnen,

*Tutti*

cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro no - bis sub Pontio Pi - la - to  
heis - ser Durst, mich kühn empor zu schwingen, auf zu ihm, den kein Gedank er - schöpft, zu ihm, den Uner - schaffnen,

*Tutti*

cru - ci - fi - xus e - ti - am e - ti - am pro no - bis sub Pontio Pi - la - to  
auf zu ihm, zu ihm, den kein Gedank er - schöpft, zu ihm, den Uner - schaffnen,

e - ti - am pro no - bis,  
glüht in meinem Jn - nern,

cru - ci - fi - xus e - ti - am pro no - bis  
auf zu ihm, den kein Gedank er - schöpft,

sub Ponti - o Pi -  
den kein Gedank er -

*p* *tasto*

1667



Instrumental musical score for strings and woodwinds. The score is written for five staves. The first three staves are for woodwinds (flute, oboe, and bassoon) and the last two are for strings (violin and viola). The music is in 3/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *f* (forte), and *cres* (crescendo) are indicated throughout the piece.

Vocal musical score with German lyrics. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are in German and describe a scene of mourning and reflection. The score includes dynamic markings such as *Solo* and *Tutti*, and a key signature change to B-flat major at the end. The lyrics are as follows:

Soprano: *passus, sehrend* *pas - sus empfindich* *et, dass* *et sei - nes, sei - nes Ge - schlechts wir sind,* *pas - sus*

Alto: *passus, sehrend* *passus empfindich* *et se - pul - tus, se - pul - tus est,* *dass seines, sei - nes Ge - schlechts wir sind,* *seh - nend em -*

Tenor: *passus, sehrend* *pas - sus, pas - sus et* *se - pul - tus est,* *sei - nes Ge - schlechts wir sind,* *pas - sus*

Bass: *la - to, schöpfer,* *pas - sus, seh - nend* *pas - sus empfindich, dass* *et sei - nes, sei - nes Ge - schlechts wir sind,* *seh - nend* *seh - nend em -*



Musical score for a choral and instrumental piece, page 52. The score features multiple staves for voices and instruments, with dynamic markings like *ff*, *f*, *p*, and *pp*. The bottom section includes German lyrics for a choir, with "Solo" and "Tutti" markings. The bottom right corner contains figured bass notation.

Solo  
 Tutti

pas - sus, ich, pas - sus, *ff* pas - sus, *p* et, et et se - pul - - tus est.  
 seh - nend *ff* fühl' ich, *p* dass, dass, seines Ge - schlechts wir sind,  
 pas - sus, *ff* pas - sus, *p* et, et et se - pul - - tus est,  
 seh - nend *ff* fühl' ich, *p* dass, dass seines Ge - schlechts wir sind, et se -  
 zwar ver -

47 5b *ff* *f* *p* *f* *p* 1667 46 5b 6 4 6b 5 3 7 *pp* 3 43



## Allegro

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The notation includes treble and bass clefs, key signatures of two flats, and various musical symbols such as notes, rests, and dynamic markings like *cres*, *f*, and *sf*. The system concludes with a key signature change to C major, indicated by "in C."

## Allegro

## Tutti

Musical score for the second system, including vocal parts with lyrics and instrumental accompaniment. The lyrics are in Latin and German. The system includes a "Solo" section and a "Tutti" section. Dynamics include *f*, *sf*, and *All<sup>o</sup>*.

et se - pul - tus est.  
 zwar zum Staub ver - bannt.

se - pul - tus est.  
 zum Staub ver - bannt.

et se - pul - tus est.  
 zwar zum Staub ver - bannt.

pul - tus est.  
 bannt, zum Staub ver - bannt.

Solo  
 Et re - su - re - xit  
 Dennoch er - kohren,

et re - su - re - xit ter - ti - a di - e se - cundum scrip - tu - ras,  
 er - kohren zur Un - sterb - lich - keit, aus Tod zum Lie - ben.

3 *f* *cres* *All<sup>o</sup>* *f* *tasto* *sf*



The musical score is written for a large ensemble, likely a symphony or concert band, with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key features include:

- Dynamic Markings:** *f*, *ff*, *cres* (crescendo), and *ff* (fortissimo) are prominently displayed.
- Tempo/Performance Markings:** *8a* and *loco* are visible, indicating specific performance techniques or tempo changes.
- Lyrics:** The lyrics are in Latin and German, describing the ascension of Christ and the Father's glory. The text is written below the vocal staves.
- Ensemble Parts:** The score includes parts for various instruments, including woodwinds, brass, and strings, as well as vocal parts.

**Lyrics (Latin/German):**  
 a - scendit, a - scendit in coe - lum, se - det ad dexteram ad dexteram pa - tris  
 zu schweben, zu schweben ins Reich des Lichts, und Gott zu schau - en wie er ist  
 a - scendit, a - scendit in coe - lum, se - det ad dexteram ad dexteram pa - tris  
 zu schweben, zu schweben ins Reich des Lichts, und Gott zu schau - en wie er ist  
 a - scendit, in coe - lum, et i - te - rum ven -  
 zu schweben, ins Reich des Lichts, denn einst wird aus den



et i - te - rum ven - tu - rus est, cum glo - ri - a, iu - di - ca - re  
zur Herrlich-keit,

die Stim - me Got - tes ru - fen, zur Herr - lich - keit, zur Herr - lich - keit, die Auser - wähl - ten

i - te - rum ven - tu - rus, ven - turus est, cum glo - ri - a, cum glo - ri - a, iu - di - ca - re  
einst wird aus den Grä - bern Gott ru - fen,

tu - rus, ven - tu - rus est, zur Herr - lich - keit, zur Herr - lich - keit, die Auser - wähl - ten  
Grä - bern Gott ru - fen,

6 4 = 47 2 6 2 6



iu - di - ca - re vi - vos et mortu - os, cu - ius re - gni non e - rit fi - nis  
 wird nie ein wird kein

und zu der Quaal der Ver - dammniss der Frevler Schaar, cu - ius re - gni non e - rit fi - nis  
 und sei - nes Rei - ches, wird nie ein En - de, cu - ius

und zu der Quaal der Ver - dammniss der Frevler Schaar, und sei - nes Rei - ches, wird nie ein En - de, cu - ius

ff  $\frac{6}{4}$  3 3  $\flat$  3 3  $\delta$  # tasto 2



57

regni non non non e-rit fi - - - nis non, non!

En-de seyn, nie, wird nie ein En - - - de seyn!

Solo

Et in spi-ri-tum  
Welche Wonne, der-

non  
nie.

non non e-rit fi - - - nis non, non!

regni non non non e-rit fi nis non, non!  
En-de seyn, nie, wird nie ein En-de seyn, nie!

Violoncello

1667

tasto solo

Violoncelli



san - ctum do - mi - num et - vi - vi - fi - can - tem,  
 einst - ent - hüllt zu scha in die Räthsel dieses Le - bens,

Solo  
 qui cum pa - tre fi - li - o que pro - ce - - - - dit,  
 und die Weisheit seiner, seiner Füh - - - - run - gen, Solo

Violonc.  
 qui cum pa - tre et fi - li - o si - mul a - do -  
 die ge - heimniss geheimniss - voll, geheimniss -

6 5 3 2 6 7 9 7 = 7 6 4 # 1667 7 6 5 mf p p *tasto*



Handwritten musical score for a church service, featuring multiple staves for voices and instruments. The score includes Latin lyrics and German translations. Dynamics like "cres", "f", "ff", and "sf" are marked throughout. The bottom of the page includes the number "1667" and "ff Organo".

**Lyrics:**

pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur. qui lo-cutus est. per prophe-tas, qui lo-  
 heimniss, geheimniss-voll durchs Da-seyn uns ge-lei-tet, uns ge-lei-tet, Tutti 2. die ge-heimnissvoll, durchdas Da-seyn, die ge-  
 ra-tur et conglo-ri-fi-ca-tur et con-glo-ri-fi-ca-tur, ff die ge-heimnissvoll, durchdas Da-seyn, die ge-  
 voll, ge-heimniss-voll durchs Da-seyn uns ge-lei-tet, durch das Da-seyn uns gelei-tet, f

**Performance Instructions:**

- cres
- f
- ff
- sf
- due Fag.
- Tutti
- ff
- ff Organo
- 2
- 6
- 5b



cutus est per pro-phe-tas, et u-nam sanctam ca-tho-licam et a-po-stolicam ec-cle-siam

heimnissvoll uns ge-lei-tet, dann sinkt die Wolke, die der Vergan-gen-heit Jahrtausende ver-hüllt

cutus est per pro-phe-tas, et u-nam sanctam ca-tho-licam et a-po-stolicam ec-cle-siam

heimnissvoll uns ge-lei-tet, dann sinkt die Wolke, die der Vergan-gen-heit Jahrtausende ver-hüllt

6 5 3  
5b 4 3

tasto

1667



cle\_siam — confi-te-or u-nam bap-tis-mam in remis-si-onem pec-ca-torum. *f* et ex-specto et ex-specto re-su-recti-  
 werden wir in  
 schleierte dann rollet der Vorhang der Zu-kunft auf vorder Un-endlichkeit Ge-filden. *f* und an-betend nieder-fal-len  
 cle\_siam confi-te-or u-nam bap-tis-mam in remis-si-onem pec-ca-torum, *f* et ex-specto et ex-specto  
 schleierte dann rollet der Vorhang der Zu-kunft auf vorder Un-endlichkeit Ge-filden, *f* und an-betend nieder-fal-len

5 — 6 5b b 5b b9 b8 b4 3 b 6 4 6 — #7 8 *f* 2 6

1667



*Vivace*

*p* *f* *f* *f*

*unis* *p* *f* *f*

*tr* *Vivace*

*Tutti*

o dei nem nem Licht *p* mortu-o-rum, et vi-tam ven-tu-ri se-cu-li a-bis laut zur Mitver-herrli-chung uns der Ju-bel der Schöp-fung ruft a-men

re-su-recti o nem *p* und ver-stum-men, et vi-tam ven-bis laut zur Mitver-

resu-re-cti o nem *p* mortu-o-rum,

werden wir in deinem Licht *p* und ver-stum-men, *Soprano*

Bassi 7 6 6 5 *p* *tasto* *Vivace*



unis

f

a - men a - men a - men a - men a - men a - men

tu - ri se - cu - li a - bel der Schöp - fung ruft a - men a - men a - men a - men a - men a - men

herr - li - chung uns der Ju - bel der Schöp - fung ruft a - men a - men a - men a - men a - men a - men

Tutti

f et vi - tam ven - tu - ri se - cu - li a - bel der Schöp - fung ruft a - men a - men a - men

bis laut zur Mit - ver - herr - li - chung uns der Ju - bel der Schöp - fung ruft a - men a - men a - men

Tutti

Violoncelli

Bassi

6 5 3 1 2 3 4 6 6 6 6 7 6 10 10 10 4 3 6 6 6 #



et vi - tam ven - tu - ri se - cu - li a - men

men, bis laut zur Ver - herr - li - chung uns der Ju - bel der Schö - pfung ruft, men a - men a - men  
men, der Schö - pfung ruft

men, et vi - tam ven - tu - ri se - cu - li a - men a - men a - men a - men  
men, Schöpfung, der Schöpfung der Schö - pfung ruft

men, a - men a - men a - men a - men  
Schöpfung ruft, a - men a - men a - men a - men

10 10 10 10 10 *p* senza Organo *ff* 2 Organo 6 6 6 7 6 6 5 6 7 9 8 - 6 7 6 # *p* senza Organo



A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first three staves are for the vocal melody, with the third staff including a treble clef and a key signature of one sharp (F#). The fourth staff is for the piano accompaniment, featuring a treble clef and a key signature of one sharp. The fifth staff is for the bass line, with a bass clef and a key signature of one sharp. The sixth staff is for the right hand of the piano, with a treble clef and a key signature of one sharp. The seventh staff is for the left hand of the piano, with a bass clef and a key signature of one sharp. The eighth staff is for the right hand of the piano, with a treble clef and a key signature of one sharp. The ninth and tenth staves are for the piano accompaniment, with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). The handwriting is in ink on aged paper.

**Solo**

**Tutti**

**ad libitum**

**p**

**a - men.**

**Tutti.**

**p**

**a - men,**

**Tutti**

**p**

**a - men,**

**Tutti**

**p**

**a - men**

**Bassi**

**p tasto**

**# tasto**



a - - - men a - - - men et vi - tam ven - tu - ri se - culi a - - - men a - - - men  
 bis laut uns der Ju - bel ruft, a - - - men a - - - men  
 a - - - men a - - - men et vi - tam ven - tu - ri se - culi a - - - men a - - - men  
 bis laut uns der Ju - bel ruft, a - - - men a - - - men  
 men, et vi - tam ven - tu - ri se - culi a - - - men a - - - men  
 bis laut uns der Ju - bel ruft a - - - men a - - - men  
 - men, a - - - men, et vi - tam ven - tu - ri se - culi a - - - men a - - - men  
 a - - - men, bis laut uns der Ju - bel ruft a - - - men a - - - men

7 7 - - 2 6 6 6 6











The musical score is arranged in two main systems. The upper system consists of ten staves, likely for various instruments, featuring complex rhythmic patterns and dynamic markings such as *p*, *pp*, *cres*, and *ff*. The lower system contains five staves for vocal parts, with the lyrics "men, a - men, a - men, a - men, amen, a - men!" written below the notes. The score ends with the instruction "Ende des zweiten Hymnus". At the bottom of the page, there are some handwritten or printed notes including "tasto", "2<sup>a</sup> cres", and "6 ff 5<sup>b</sup> 1667".



# DRITTER HYMNUS.

Adagio

Violino I.<sup>mo</sup>

Violino II.<sup>do</sup>

Viole

Flauti

Oboi

Clarinetten in A.

Fagotti

Corni in D.

Clarini in D.

Timpani in D.

Soprano

Alto

Tenore

Basso

Violoncelli

Organo e Bassi

Adagio

Tutti \*

sempre *p* San-ctus, san-ctus, sanctus do-mi-nus Deus Sabaoth Deus Sa--ba--

Tutti

sempre *p* Hei-lig, hei-lig, hei-lig nennt dich der Mund der Cherubim und der Se--ra

Tutti

sempre *p* San-ctus, san-ctus, san-ctus do-mi-nus Deus Sabaoth Deus Sa--ba--

Tutti

sempre *p* Hei-lig, hei-lig, hei-lig nennt dich der Mund der Cherubim und der Se--ra

\* siehe die Anmerkung am Ende.







unis

*f* Pleni sunt coe - li et terra gloria tu - a ple - ni sunt coe - li et terra glori - a tu - a coe - li et terra glori - a tu - a  
 Voll deines Ruh - mes ist terra gloria tu - a voll deines Ruh - mes ist terra glori - a tu - a Him - mel

coe - li et al - ler Lebendigen O - dem ple - ni sunt coe - li et al - ler Lebendigen O - dem  
 Ruh - mes ist al - ler Lebendigen O - dem voll deines Ruh - mes ist al - ler Lebendigen O - dem

terra et ter - ra et terra glori - a tu - a ple - ni sunt coe - li et ter - ra sunt coe - li et terra glori - a tu - a  
 voll deines Ruhmes ist terra glori - a tu - a voll deines Ruh - mes ist al - ler Leben - di - gen terra glori - a tu - a

Pleni sunt coe - li et al - ler Lebendigen O - dem ple - ni sunt coe - li et al - ler Lebendigen O - dem et und  
 Voll deines Ruh - mes ist al - ler Lebendigen O - dem voll deines Ruh - mes ist al - ler Lebendigen O - dem

Celli  
 - *p*  
 tasto solo Bassi



The musical score is arranged in two main systems. The upper system consists of ten staves for instrumental parts, including strings and woodwinds. Dynamics such as *ff* (fortissimo) and *sf* (sforzando) are indicated throughout. The lower system contains vocal parts with Latin lyrics. The lyrics are:

plenī sunt coe - li et ter - ra glo - ri - a  
 sind deiner Gü - te voll, Him - mel, Himmel und tu - a glo - ri - a tu - a glo - ri - a tua,

plenī sunt coe - li, ple - ni sunt coeli glo - ri - a  
 sind deiner Gü - te voll, voll deiner Gütesind Himmel und ErdeHimmelund Erde,Himmelund Erde.

plenī sunt coe - li ple - ni sunt coe - li et ter - ra glo - ri - a  
 sind deiner Gü - te voll, sind dei - ner Gü - te, sind Him mel, Himmel und tu - a glo - ri - a tu - a glo - ri - a tua,

ter - ra ple - ni sunt coe - li et ter - ra coe - li et terra  
 Er - de voll deiner Gü - te sind Him - mel, Him - mel und ErdeHimmelund Erde,Himmelund Erde.

The page number 1667 is printed at the bottom center.



*cres poco a poco*

*p* *cres poco a poco* *f*

*fag. 2. c. B.*

O - san - na in ex - cel - sis, osanna, osan - na  
 dir dan - ken Tief und Hö - hen, dir singen, dir jauch - zen

O - san - na in ex - cel - sis osanna osan - na  
 dir dan - ken Tief und Hö - hen dir singen, dir jauch - zen

O - san - na in ex - cel - sis osanna osan - na  
 dir dan - ken Tief und Hö - hen dir singen, dir jauch - zen

O - san - na in ex - cel - sis osanna osan - na  
 dir dan - ken Tief und Hö - hen dir singen, dir jauch - zen

*cres poco a poco*



san - na, zen osanna, osan - na in ex - cel - sis, in ex - cel - sis!

san - na, zen die Tiefen, die Höhen, Tief'und Hö - hen, Tief'und Hö - hen!

san - na, zen osanna, osan - na in ex - cel - sis, in ex - cel - sis!

na, zen die Tiefen, die Höhen, Tief'und Hö - hen, Tief'und Hö - hen!



## Allegretto ma nontropo

Violino I.<sup>mo</sup>Violino II.<sup>do</sup>

Viola

Flauto

Oboi

Fagotti

Soprano e  
AltoTenore e  
Basso

Coro

Soprano

Alto

Tenore

Basso

Violoncello  
soloOrgano e  
Bassi

Voce solo

Solo

Solo

Solo

Solo

p

1667

Be-ne-dictus qui venit in nomi-ne do-mini,

O wie seelig, wer in der Gedanken Ent-zückungen,

Be-ne-dictus qui venit in nomi-ne do-mini,

O wie seelig, wer in der Gedanken Ent-zückungen,

be-ne-dictus  
in der Jn-brunstbe-ne-dictus.  
heil-ger Andacht,be-ne-dictus,  
in dem Fluge,be-ne-dictus  
des Ge-be-tesbe-ne-dictus  
in dembe-ne-dictus  
in der Jn-brunst,



dictus qui ve-nit  
Fluge der Andacht

qui venit in nomi-ne do-mi-ni,  
dass näher ihm, nä-her ihm Gott ver-nimmt,

in nomine domi-ni,  
dass näher ihm Gott ver-nimmt,

bene-dictus,  
o wie seelig,

be-ne-dictus qui venit in nomi-ne domi-ni  
o wie seelig wernach seinen Erbarmungen dürste-te

qui ve-nit in  
wer nach, wer nach

qui venit, qui venit in nomi-ne domi-ni  
wer nach, wernach seinen Erbarmungen dürste-te

3 7 6 7 6 6 6 6 6 7 5 6 4 4

tasto 1667



bene-dictus qui venit be-ne-dictus qui venit bene-dictus, qui venit be-ne-dictus in nomi-ne no-mine do-mi-ni  
 und Erhö-rung, Erhö-rung, und Er-hörung qui ve-nit in nomi-ne no-mine Lie-be, in sei-ner Lieb in sei-ner Lie-be in sei-ner Lie-be



Musical score for a symphony, page 80. The score includes staves for woodwinds, strings, and vocal soloists. The key signature is B-flat major (two flats). The time signature is 4/4.

**Woodwinds:**

- Cornets and Clarinets in D:** Staves 1-4. Dynamics include *cres*, *f*, *più f*, and *ff*. The Cornets in 8va are indicated on staff 4.
- Timpani in D.A.:** Staves 5-6.

**Vocal Soloists (Soprano, Alto, Tenor, Bass):**

- Soprano:** Staves 7-8. Lyrics: *dictus qui venit*, *seelig, wie seelig*, *benedictus, benedictus, qui*.
- Alto:** Staves 9-10. Lyrics: *ni, bene-dictus qui venit in no-mine do-Lie*, *fand, der Erhörung, Erhörung in sei-ner do-Lie*, *ni, bene-dictus qui venit in no-mine do-Lie*, *fand, der Erhörung, Erhörung in sei-ner do-Lie*.
- Tenor:** Staves 11-12. Lyrics: *ni, bene-dictus qui venit in no-mine do-Lie*, *fand, der Erhörung, Erhörung in sei-ner do-Lie*, *ni, bene-dictus qui venit in no-mine do-Lie*, *fand, der Erhörung, Erhörung in sei-ner do-Lie*.
- Bass:** Staves 13-14. Lyrics: *ni, bene-dictus qui venit in no-mine do-Lie*, *fand, der Erhörung, Erhörung in sei-ner do-Lie*, *ni, bene-dictus qui venit in no-mine do-Lie*, *fand, der Erhörung, Erhörung in sei-ner do-Lie*.

**Other markings:**

- cres* (crescendo) and *f* (forte) are used throughout the instrumental parts.
- più f* (pianissimo) and *ff* (fortissimo) are used in the vocal parts.
- 6*, *4*, *5*, *2* are markings for the timpani.
- tasto* (tutti) is marked at the bottom.
- 1667* is a page number or reference number.



venit in nomi-ne do-mi-ni,  
 bey ihm, wer bey ihm Er-hörung fand.

be-ne-di-ctus qui ve-nit, be-ne-di-ctus qui ve-nit in no-mine  
 süsse An-dacht du Jn-brunst des Ge-be-tes, du stil-lest das Seh-nen des

no-mi-ne no-mi-ne do-mi-ni,  
 sei-ner Lie-be fand,

Lie-be, in do-mi-ni,  
 Lie-be fand,

no-mi-ne no-mi-ne do-mi-ni,  
 sei-ner, in sei-ner Lie-be fand,

Lie-be, in no-mi-ne do-mi-ni,  
 sei-ner Lie-be fand,

4 *p tasto* 1667 *dim*



*f* *p* *p* *cres* *p* *cres* *p* *cres* *p* *cres* *p*

domini!  
Endlichen!

be-ne-dictus qui venit in no-mi-ne do-mi-ni;  
o wie seelig wer in der Gedanken Ent-zückungen,  
be-ne-dictus qui venit in no-mi-ne do-mi-ni,  
o wie seelig wer in der Gedanken Ent-zückungen,

be-ne-dictus qui venit in no-mi-ne do-mi-ni;  
in der Inbrunst, dass näher ihm, näher ihm Gott vernimmt,  
be-ne-dictus heil' ger Andacht qui venit in nomine  
be-ne-dictus in dem Fluge dass näher ihm näher ihm  
be-ne-dictus des Ge-betes

*f* *p* *p* *cres* *p* *cres* *p* *cres* *p* *cres* *p*

1667



Musical score for a choral and instrumental ensemble. The score includes parts for Corni, Clarini, Timp., and voices. The lyrics are in Latin and German.

**Instrumental Parts:**  
 Corni, Clarini, Timp. (Tympani). The instrumental parts feature complex rhythmic patterns and dynamics such as *cres*, *f*, *sf*, *p*, and *pp*.

**Vocal Parts:**  
 The vocal parts include Latin and German lyrics. The Latin lyrics are: "no-mi-ne no-mi-ne do-mi-ni be-ne-dictus qui venit qui ve-nit in do-mi-ni qui veni-t in no-mi-ne do-mi-ni be-ne-dictus qui ve-nit". The German lyrics are: "nä-her ihm, näher ihm Gott vernimmt, dass ihm näher, dass Gott, Gott ihm nä-her".

**Performance Instructions:**  
 The score includes performance instructions such as *tasto*, *cres.*, *f*, *sf*, *p*, and *pp*.

**Page Number:** 1667







[illegible]



**Instrumental Parts:**

- Strings:** Violins I & II, Violas, Cellos, Double Basses. Dynamics: *f*, *ff*, *p*, *cres*.
- Woodwinds:** Flutes, Oboes, Clarinets, Bassoons. Dynamics: *f*, *ff*, *p*, *cres*.
- Brass:** Corni, Trombones, Trumpets. Dynamics: *f*, *ff*, *p*, *cres*.
- Percussion:** Timp. (Timpani). Dynamics: *ff*.

**Vocal Parts:**

- Soprano:** *f* benedictus, benedictus, qui venit in nomi-ne do-mi-ni! bene-di-ctus, qui venit, qui
- Alto:** *f* o wie seelig, o wie seelig, wer bey ihm, wer bey ihm Er-hörung fand! heil'ger Glaube, du stillest, du
- Tenore:** ni, bene-dictus bene-dictus qui venit qui ve - nit in no-mine do - mi - ni!
- Bass:** fand, wer Er-hörung, wer Er-hörung, Erhörung in sei - ner, sei - ner, in sei - ner Lie - be fand!

**Lyrics (German):**

o wie seelig, o wie seelig, wer bey ihm, wer bey ihm Er-hörung fand! heil'ger Glaube, du stillest, du

**Lyrics (Latin):**

ni, bene-dictus bene-dictus qui venit qui ve - nit in no-mine do - mi - ni! fand, wer Er-hörung, wer Er-hörung, Erhörung in sei - ner, sei - ner, in sei - ner Lie - be fand!

**Lyrics (Mixed):**

ni, bene-dictus, bene-dictus qui venit qui ve - nit in no-mine do - mi - ni! fand, wer Er-hörung, wer Er-hörung, Erhörung qui ve - nit qui ve - nit in no-mine do - mi - ni! in sei - ner, in sei - ner, in sei - ner Lie - be fand!

**Page Number:** 1667







dictus, seelig, bene - dictus qui ve - nit, in nomi-ne do - mi - ni,  
 ctus, lig, und Er - hö rung, Er - hö - rung, in seiner Lie - be fand,  
 qui venit in no-mi-ne do - mi - ni, in nomi-ne domi-ni in nomine do - mi - ni,  
 wer nach seinen Er - barmungen dür - ste - te, Erhö rung in seiner Lieb' nomine Lie - be fand,  
 in seiner

bene - di - - - ctus, qui.  
 süsse An - - - dacht, du

7  
 f 7 P. tasto



Musical score for page 89, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *dim*, *sempre più p*, *cres*, and *pp*. The lyrics are in German and Italian.

Lyrics (German):  
 ve - nit bene - di - ctus qui ve - nit in no - mi - ne do - mi - ni .  
 In - brunst des Ge - be - tes du stil - lest das Seh - nen des End - li - chen .

Lyrics (Italian):  
 in nomine do - mi - ni .  
 Er - hö - rung, Erhö - rung fand .  
 in nomine do - mi - ni .  
 Er - hö - rung, Erhö - rung fand .

Additional markings: *senza Organo*, *dim*, *pp*, *cres*.



## Allegro

Flauti *f*  
 Oboi  
 Clarinetti  
 Fagotti *p*  
 Corni  
 Clarini  
 Timpani

O - - - san - na in ex - cel - - sis o - sanna, o san - - na,  
 Dir jauch - zen Tief' und Hö - - - hen, dir danken, dir jauch - zen,

*f* O - - - san - na in ex - cel - - sis, o - sanna, o - san - - - na, o - sanna, o -  
 Dir jauch - zen Tief' und Hö - - - hen, dir danken, dir jauch - - - zen, dir singen, dir

O - - - san - na in ex - cel - - sis, o - sanna, o - san -  
 Dir jauch - zen Tief und Hö - - - hen, dir danken, dir dan - -

Organo con Soprano e Alto  
 Violoncelli  
 Bassi cres.

O - - - san - na in ex -  
 Dir dan - - ken Tief' und



[illegible]



## Poco Andante

Violino I.<sup>mo</sup>Violino II.<sup>do</sup>

Viola

Flauti

Oboi

Clarineti inc.

Fagotti

Corni inc.

Clarini

Timpani  
in C.G.

Soprano

Alto

Tenore

Basso

Organo e  
Bassi

Violino I.<sup>mo</sup> pizz arco cres *f* *p* pizz arco *pp* *cres*

Violino II.<sup>do</sup> pizz arco cres *f* *p* pizz arco *pp* *cres*

Viola pizz arco cres *f* *p* pizz *pp* arco *cres*

Flauti pizz arco *f* *p* pizz *pp* arco *cres*

Oboi *pp* *cres* *f* *cres*

Clarineti inc. *pp* *cres* *f* *cres*

Fagotti *pp* *cres* *f* *cres*

Corni inc. *pp* *cres* *f* *cres*

Clarini *pp* *cres* *f* *cres*

Timpani in C.G. *pp* *cres* *f* *cres*

Soprano *cres* *f* *p* *f* *A - gnus*

Alto *cres* *f* *p* *f* *Gott des*

Tenore *cres* *f* *p* *f* *A - gnus*

Basso *cres* *f* *p* *f* *Gott des*

Organo e Bassi Poco Andante Geist der Liebe Violoncelli *f* *p* *p* *tasto* *pizz* *cres*

mun - di schau - et

1667



Musical score for page 93, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 3/4 time. It includes dynamic markings such as *f* (forte), *p* (piano), *cres* (crescendo), and *p* *tasto* (piano, touching). The lyrics are in German, with the first system containing the text: "De-i qui tollis qui tollis pecca-ta mun-di, mise-re-re, mise-re-re, mise-re-re no-ner Menschheit". The second system contains: "Trostes, des Auge tief ins Verborg'neschau-et, o er-bar-me, o er-bar-me, deiner, deiner Menschheit". The third system contains: "De-i qui tollis qui tollis pecca-ta mun-di, mise-re-re, mise-re-re, mise-rere no-". The fourth system contains: "Trostes, qui tol-lis des Auge o er-bar-me, o er-bar-me, deiner, deiner Menschheit". The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The bottom of the page features the number 1667 and some numerical figures (6 5, 7 6 6 7, 6 4 3) likely indicating fingerings or performance instructions.

De-i qui tollis qui tollis pecca-ta mun-di, mise-re-re, mise-re-re, mise-re-re no-  
 Trostes, des Auge tief ins Verborg'neschau-et, o er-bar-me, o er-bar-me, deiner, deiner Menschheit  
 De-i qui tollis qui tollis pecca-ta mun-di, mise-re-re, mise-re-re, mise-rere no-  
 Trostes, qui tol-lis des Auge o er-bar-me, o er-bar-me, deiner, deiner Menschheit

6 5 *p* *tasto* *f* 1667 *p* *tasto* 7 6 6 7 *cres* 6 4 3 *f*







[illegible]



[illegible]







do - na no - bis pa - - - cem do - - na no - - - bis pa - - - cem pa - - - cem pa - - - cem  
 gieb uns Heil und Frie - - - den Frie - - - den pa - - - cem  
 neig' uns dein mil - des An - - - tltz do - - na no - bis gieb uns, o gieb uns pa - - - cem pa - cem Frie - - den  
 do - na no - bis pa - - - cem do - na no - bis gieb uns Heil und Frie - - - den pa - - - - - cem  
 neig' uns mild dein An - - - tltz gieb uns, o gieb uns Frie - - - den Frie - den Frie - - den

1667



The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with lyrics in Latin and German. The instrumental parts (Woodwinds, Strings, and Basso Continuo) follow. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings.

**Vocal Lyrics:**  
 agnus De-i qui tol-lis pec-ca-ta mun-di  
 lass das Dunkel der Prüfung der Prü-fung schwin-den  
 agnus De-i qui tol-lis pec-ca-ta mun-di  
 lass das Dunkel der Prüfung der Prü-fung schwin-den

**Figured Bass:**  
 6b 4 7b f 9b 1667 ff sf sf sf sf sf sf



pp

pizz

pizz

pizz

Solo

dolce

misere-re misere-re misere-re misere-re no-bis do-na do-na

und er-barme deiner Menschheit und er-barme deiner, deiner Menschheit dich Va-ter Va-ter

misere-re misere-re misere-re misere-re no-bis do-na do-na

und er-barme deiner Menschheit und er-barme deiner, deiner Menschheit dich Va-ter Va-ter

pp *tasto*

1667

pizz



pizz

arco

pizz

arco

Solo

p

p

Solo

Tutti

Solo

Tutti

do - na do - na no - bis pa - - - cem,

pa - - - cem,

do - na no - bis pa - - - cem, pa - cem,

neig' uns, neig uns mild dein An - - - tltz,

pa - - - cem,

Solo gieb uns Heil und Frie - - - den, Tutti

neig' uns, neig uns mild dein An - - - tltz,

Va - - - ter,

do - na no - bis pa - - - cem, gieb uns,

Solo do - na dona no - bis pa - - - cem,

Tutti pa - - - cem,

Solo do - na no - bis pa - - - cem, gieb uns,

neig' uns, neiguns mild dein pa - - - cem,

Tutti pa - - - cem,

Solo do - na no - bis pa - - - cem, gieb uns Heil und Frie - - - den, Tutti

An - - - tltz,

Va - - - ter,

do - na no - bis pa - - - cem, gieb uns,

pizz

7

1667

arco

6 6 6

4 5 6

6 6 6

4 5 6



Musical score for a choral and instrumental piece, page 102. The score features multiple staves for voices and instruments. The lyrics are in Latin and German. The music includes dynamic markings like *cres*, *ff*, *f*, *p*, and *sempre piano*. The bottom of the page has figured bass notation and the number 1667.

The lyrics are as follows:

pa-cem, *f* do-na no-bis pa- - - - - cem, pa- - - - - Va- - - - -  
 gieb uns, *f* gieb uns Heil und Frie- - - - den, pa- - - - - Va- - - - - cem pa- - - - -  
 pa-cem, *f* do-na no-bis pa- - - - - cem, pa- - - - - Va- - - - - cem pa- - - - -  
 gieb uns, *f* gieb uns Heil und Frie- - - - den, pa- - - - - Va- - - - - cem pa- - - - -

The bottom of the page contains figured bass notation:

# cres 6 5 b7 6 f 7 4 7 6 4 7 2 1667 6 5 2 6



Handwritten musical score for a choral or instrumental piece, page 103. The score consists of 12 staves. The first 8 staves are instrumental, featuring various melodic lines with dynamic markings like *p*, *sf*, *pp*, and *f*. The last 4 staves contain vocal parts with German lyrics. The lyrics are: "cem, ter. do - na do - na no - bis pa - - cem pa - - cem, do - na no - bis pa - - cem", "cem, ter. neig' uns mild dein An - t - litz neig' dein An - t - litz, gieb uns Heil und Frie - den", and "cem, ter. do - na no - bis neig' dein An - t - litz, gieb uns Heil und Frie - den". The score includes various musical notations such as clefs, time signatures (6/5, 7/4, 6/4), and dynamic markings (*p*, *sf*, *pp*, *f*).



do - na do - na no -  
neig' uns mild dein An -



Musical score for page 105, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *p*, *pp*, *sf*, and *f*. The lyrics are in German, and the music is written in a key with one sharp (F#).

The score is divided into two systems. The first system consists of 10 staves, and the second system consists of 8 staves. The lyrics are as follows:

bis, pa - - - cem, pa - - - cem, do - - - na no - - bis pa - - - cem, pa - - - cem,  
 tltz, neig dein An - - - tltz, gieb uns Heil und Frie - - - den, Frie - - - den,  
 bis, pa - - - cem, pa - - - cem, do - - - na no - - bis pa - - - cem, pa - - - cem,  
 bis, tltz, neig dein An - - - tltz, gieb uns Heil und Frie - - - den, Frie - - - den,

The score also includes a Solo section marked "Solo" and a section marked "c. B." (Crescendo). The bottom of the page features the number "1667" and a time signature of 6/2.



Andante con moto tempo da Kyrie

pizz arco arco arco

f p f p f p f p

do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem pa - cem, do - na no - bis pa - cem pa - cem, do - na no - bis pa - cem

gieb uns Heil und Frie - den, Frie - den, neig o neig uns mild dein An -

pizz arco p *tasto*

5 4 3 2 10 8 4 5 9 8 6 cres 5 3

1667



This system contains the piano accompaniment for the first part of the piece. It consists of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *f* (forte), *p* (piano), *pizz* (pizzicato), and *cres* (crescendo). The music is written in a complex, multi-measure format.

This system contains the vocal and piano accompaniment for the second part of the piece. It includes German lyrics written below the vocal staves. The piano accompaniment continues with various musical notations.

Lyrics (Vocal 1):  
 cem, pa - - - cem, dona no - bis pa - cem, pa - - - cem, pa - - - cem.  
 tltz, giebuns Heil und Frie - den, Va - - - ter, Frie - - - den!  
 pa - - - - cem, dona no - bis pa - - - cem, pa - - - cem, pa - - - cem.  
 tltz, dein An - - - tltz, giebuns Heil und Frie - den, Va - - - ter, Frie - - - den!

Lyrics (Vocal 2):  
 tltz, giebuns Heil und Frie - den, Va - - - ter, Frie - - - den!

The system concludes with the word **FINE** and a final piano accompaniment staff.



Anmerkung. Seite 71, im Sanctus können auch bey der enharmonischen  
Verwechslung im 6, 7 und 8 Takte statt der Bee die Kreuze  
beybehalten werden, nemlich so:

san - ctus, sanctus do - mi - nus De - us Sabaoth

hei - lig, hei - lig nennt dich der Mund der Cherubim